



THE EAGLE

ART FINANCE CORP 1925

DIRECTED BY CLARENCE BROWN

CAST

VLADIMIR DUBROVSKI
RUDOLPH VALENTINO

MASCHA TROEKOUROFF
VILMA BANKY

THE CZARINA
LOUISE DRESSER

CAPTAIN KUSCHKA
ALBERT CONTI

KYRILLA TROEKOUROFF
JAMES MARCUS



**SCENARIO: HANS KRALY,
FROM PUSHKIN'S 'DUBROVSKI'**

ASSISTANT DIRECTOR: CHARLES DORIAN

PHOTOGRAPHY: GEORGE BARNES,

ART DIRECTOR:

WILLIAM CAMERON MENZIES

FILM EDITOR: HAL C. KERN

TITLES: GEORGE MARION JR



DURATION: 75 MINUTES

PROJECTION SPEED: VARIABLE

APERTURE: FULL

SCORE BY CARL DAVIS

(44 PLAYERS)



LIVE CINEMA

THE EAGLE

The Eagle is a must for Rudolph Valentino fans. Dubbed 'the pink powder puff' by American men jealous of his power over women, Valentino returned to the screen after a two year absence, and proved himself as much of a swashbuckling action hero as a great lover.

Nominally based on an unfinished Pushkin story, *The Eagle* was really an adaptation of *The Mark of Zorro*, the setting moved to Catherine the Great's Russia. Valentino plays Dubrovski, a lieutenant in the imperial guard who attracts the attention of the Empress herself. Spurning Catherine's advances, he must flee the court to avoid the royal wrath. Returning to his home he finds his father's estates have been seized by the war lord, Kyrilla. Dubrovski swears revenge and, disguising himself as the Black Eagle, fast becomes a saviour to those suffering under Kyrilla's despotic rule. True to type, Dubrovski /Valentino even finds time for romance with his enemy's feisty daughter, Mascha.

The film showcases some of the best talent available in Hollywood in the twenties. Director Clarence Brown introduced a number of technical flourishes including a spectacular tracking shot across a huge banquetting table. George Barnes' camera work is masterful giving the film a sinister atmospheric feel. William Cameron Menzies' sets are in the sumptuous style of the late twenties. All of this is shown to perfection in this beautiful print, struck directly from the original camera negative. Historical authenticity was ignored, especially in costume design, so as not to alienate Valentino's fans.

Photoplay Magazine said, 'Valentino changes his personality three times in his new picture, and each one is a dashing and fascinating Valentino.' Unusually, his sense of humour is given full reign in *The Eagle*. He proves himself to be as adroit at side stepping the amorous advances of his Empress as he is at leaping onto a moving horse. His leading ladies, the beautiful Vilma Banky and the matriarchal Louise Dresser, are perfect foils for the spirited fun.